

Ἔργα	Works
Μεγάλων	of Great
Συνθετῶν τῆς	Mediterranean
Μεσογείου	Composers

Darvish Khân

Αυτό τό έντυπο ἔχει παραχθεῖ μέ τή χρηματοδότηση τῆς Εὐρωπαϊκῆς Κοινότητος. Οἱ ἀπόψεις πού ἐκφράζονται ἐδῶ εἶναι τῶν ἐκδοτῶν καί σέ καμία περίπτωση δέν ἀντανακλοῦν τήν ἐπίσημη ἄποψη τῆς Εὐρωπαϊκῆς Ἐπιτροπῆς.

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Μεγάλων
Συνθετών της
Μεσογείου

Works
of Great
Mediterranean
Composers



Darvish Khân

έπιμέλεια - edited by
Kiya Tabassian
Χρήστος Καρράς

ΕΝ ΧΟΡΩ



medimuses PROJECT



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Ευρωπαϊκή Ένωση
Πρόγραμμα Ευρωμεσογειακή Κληρονομιά II
Έργο MediMuses
Δράση για την Ιστορία της Μουσικής στη Μεσόγειο
Σειρά βιβλίων με έργα Μεγάλων Συνθετών της Μεσογείου

Καλλιτεχνικός Διευθυντής: Κυριάκος Καλαϊτζίδης

Υπό την εποπτεία της Ομάδας Έργασίας για την Ιστορία της Μουσικής:
Θωμάς Αποστολόπουλος, Walter Feldman, Mahmoud Guettat, Κυριάκος Καλαϊτζίδης,
Toufic Kerbage, Kiya Tabassian

Νταρβίς Κχάν (1872 – 1926)

Επιμέλεια: Kiya Tabassian, Χρήστος Καρράς

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European Union
Programme Euromed Heritage II
MediMuses Project
Action for the History of Music of the Mediterranean
Anthologies with works of Great Mediterranean Composers

Artistic Director: Kyriakos Kalaitzides

Under the guidance of the Workgroup for the History of Music: Thomas Apostolopoulos,
Walter Feldman, Mahmoud Guettat, Kyriakos Kalaitzides, Toufic Kerbage, Kiya Tabassian

Darvish Khân (1872 – 1926)

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Πρόλογος

Στήν καθ' ἡμᾶς Ἀνατολή ἔδρασαν καί δημιουργήσαν πολλοί καί σημαντικοί συνθέτες. Τό ἔργο τους συχνά ξεπέρασε τά ὅρια τῆς πόλης ἢ τῆς χώρας ὅπου ἔζησαν καί ἀπλώθηκε σέ ὅλη τή Μεσόγειο. Στίς μέρες μας ὡστόσο, γίνεται ὁλοένα καί πιο αἰσθητή ἡ ἀπουσία μιᾶς πλήρους καί τεκμηριωμένης συλλογῆς αὐτῆς τῆς κοινῆς πολιτιστικῆς κληρονομιάς. Μιᾶς συλλογῆς ἰδιαίτερου ἐπιστημονικοῦ καί ἐκπαιδευτικοῦ ἐνδιαφέροντος γιά καθηγητές καί σπουδαστές μουσικῶν σχολῶν καί ἀκαδημιῶν, ἐρευνητές καί μουσικολόγους, ἢ ὅποια δημιουργεῖ παράλληλα τίς προϋποθέσεις ἔμπνευσης γιά νέα μουσική δημιουργία ἀπό τοὺς σύγχρονους συνθέτες.

Μέ τήν παρούσα ἐκδοτική σειρά ἐκτελεστές, μουσικά σχήματα, ἀλλά καί ὀρχήστρες καί χορωδίες ἀνά τόν κόσμο ἔχουν πιά τήν εὐκαιρία νά μελετήσουν σφαιρικά τίς ἰδιαίτερες ἀποχρώσεις τῶν μουσικῶν ἰδιωμάτων μεγάλων πολιτισμῶν, ὅπως αὐτά ἐκφράστηκαν ἀπό ἐξέχοντες δημιουργοὺς στό διάβα τῆς ἱστορίας. Ταυτόχρονα, δίνεται ἡ δυνατότητα παρουσιάσῃς τους στό εὐρύ κοινό τό ὅποιο μπορεῖ νά γνωρίσει καί νά ἀπολαύσει ἔργα ὑψηλῆς αἰσθητικῆς καί μοναδικῆς σπουδαιότητος.

Στόν ἀντίποδα τῆς σημερινῆς ἐποχῆς πού ὁ ἀνταγωνισμός μεταξύ ἐθνῶν τρέφεται ἀπό ἰδεολογίες περὶ πολιτισμικῆς ἀνωτερότητας ἢ κατωτερότητας, ἡ σειρά φιλοδοξεῖ νά συμβάλει στήν ἐπαναπροσέγγιση καί στήν εἰρηνική συνύπαρξη τῶν λαῶν τῆς Μεσογείου μέ συνεκτικό ἄξονα τήν κοινή μουσική κληρονομιά τους.

Τό ξεκίνημα αὐτῆς τῆς ἐκδοτικῆς προσπάθειας ὑλοποιεῖται στό πλαίσιο τοῦ ἔργου MediMuses πού ἐντάσσεται στό χρηματοδοτικό πρωτόκολλο «Εὐρωμεσογειακή Κληρονομιά II» τῆς Εὐρωπαϊκῆς Ἑνώσεως καί ἔχει καί τήν οἰκονομική στήριξη τοῦ Ὑπουργείου Πολιτισμοῦ. Γιά τό σχεδιασμό τῆς σειρᾶς ἐργάστηκε ἡ «Ὁμάδα Ἑργασίας γιά τήν Ἱστορία τῆς Μουσικῆς στή Μεσόγειο» τοῦ ἔργου MediMuses καί σέ πρώτη φάση ἐκδίδονται ἔξι βιβλία - μουσικές συλλογές. Σέ κάθε βιβλίο περιλαμβάνονται τό σύνολο τῶν ἔργων τοῦ συνθέτη, μικρό βιογραφικό σημείωμα, ἐρμηνευτικές σημειώσεις καί ἄλλο συναφές ὕλικό πού καταρτίστηκαν μέ τήν ἐπιμέλεια καταξιωμένων μουσικῶν καί μουσικολόγων τῆς Μεσογείου.

Κυριάκος Καλαϊτζίδης
Καλλιτεχνικός Διευθυντής *MediMuses*

Prologue

Many significant masters have been creatively active in the Near East. Often the impact of their work has reached beyond the boundaries of the city or country where they lived and spread throughout the Mediterranean. Nonetheless, the lack of a complete and documented presentation of this common cultural heritage is today making itself more and more acutely felt; a presentation of particular scientific and educational interest to teachers and students of music schools and academies, researchers and musicologists that would also create an inspiring backdrop for new musical creation by contemporary musicians.

Thanks to this series, interpreters, musical ensembles, orchestras and choirs around the world will have the opportunity to globally study the particular musical idioms of great civilizations, as these have been expressed by great composers through the ages. At the same time, the presentation to the general public of these works of great aesthetic value and importance will be made possible.

In opposition to the contemporary trend towards conflict between nations, fed by ideologies of cultural superiority or inferiority, the series hopes to contribute to the reconciliation and the peaceful coexistence of the Mediterranean peoples, with their common musical heritage acting as an axis of cohesion.

The beginning of this effort is taking place as part of the MediMuses project that is funded by European Union in the context of the Euromed Heritage II program and has also received financial support from the Hellenic Ministry of Culture. The MediMuses “Workgroup for the History of Mediterranean Music” worked on the planning of the series and in the first phase six collections of works will be published. Each collection contains the complete works of the composer, a brief biography, interpretational notes and other related material which was collected and edited by established musicians and musicologists of the Mediterranean.

Kyriakos Kalaitzides
Artistic Director *MediMuses*

Έργο MediMuses

42 μήνες (Φεβρουάριος 2002 – Ιούλιος 2005)

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6 Ψηφιακοί δίσκοι (CD) στη σειρά *Μεγάλοι Συνθέτες της Μεσογείου*

6 Βιβλία-Συλλογές με έργα Μεγάλων Συνθετών της Μεσογείου

2 Όμαδες Έργασίας / 10 Συναντήσεις-Συνεδριάσεις / 3 Συμπόσια / 2 Τόμοι για την

Ιστορία και τη Θεωρία της Μουσικής της Μεσογείου

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75 Visiting Lecturers

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6 CDs in the *Great Mediterranean Composers* series

6 Anthologies with works of Great Mediterranean Composers

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ΒΙΟΓΡΑΦΙΑ BIOGRAPHY

Βιογραφικά στοιχεία

Ο Γκολάμ Χοσσεΐν (Gholâm Hossein) γεννήθηκε τό 1872 στην Τεχεράνη, σέ μιά οικογένεια μέσης τάξεως. Ο πατέρας του, Hâji Bashir Tâlegâni, αγαποῦσε τήν τέχνη καί ἔπαιξε ἔρασιτεχνικά τό σετάρ. Στήν ἡλικία τῶν ἑντεκα ἐτῶν, ὁ πατέρας τοῦ τόν ἔγραψε στή σχολή μουσικῆς Dârolfônoun ὅπου διδασκόταν κυρίως ἡ δυτική μουσική. Μαθαίνει πρῶτα τό τύμπανο καί τήν τρομπέτα καί μετά τίς βάσεις τῆς θεωρίας καί τῆς σημαντικῆς τῆς δυτικῆς μουσικῆς. Ἐνῶ ἦταν ἀκόμη πολύ νέος, τόν διάλεξαν γιά συμμετοχή στό σύνολο «Aziz-ol Soltân», ἓνα εἶδος στρατιωτικῆς μπάντας πού διηύθυνε ὁ Aziz-ol Soltân, προστατευόμενος τοῦ Nâsereddin Shâh, βασιλιά τῆς ἐποχῆς.

Συχνάζοντας στήν αὐλή καί τίς δεξιώσεις τῆς, συνάντησε μουσικούς πού ἔπαιζαν ὄργανα τῆς ἱρανικῆς μουσικῆς καί ἀνακοίνωσε στόν πατέρα τοῦ τήν ἐπιθυμία του νά μάθει νά παίζει ἓνα ἱρانيκὸ ὄργανο. Ἀρχίζει τήν ἱρανική μουσική μέ τό σετάρ τοῦ πατέρα του, καί μετά ἀπό λίγο βρίσκεται στήν τάξη τῶν δυό μεγαλύτερων δασκάλων τῆς ἐποχῆς: τοῦ Mirzâ Abdollâh καί Aghâ Hossein Gholi.

Ο Hâji Bashir Tâlegâni εἶχε τή συνήθεια νά δίνει στούς φίλους καί οἰκείους τό ἐπώνυμο «Νταρβίς» (Darvish). Αὐτό δόθηκε καί στόν γιό τοῦ Γκολάμ Χοσσεΐν, πού τόν ἔλεγαν ὡς τό τέλος τῆς ζωῆς τοῦ Νταρβίς ἢ Νταρβίς Κχάν.

Μαθαίνοντας ἀρκετά γρήγορα τό σετάρ καί τό τάρ, ὁ Νταρβίς Κχάν ἔγινε ὁ καλύτερος μαθητής τοῦ Ἀγά Χοσσεΐν Γκόλι. Μιά βραδιά ὅπου εἶχαν συγκεντρωθεῖ πολλοί μουσικοί, τόν ἄκουσε ὁ πρίγκηπας Shoâ' Saltaneh-γιος τοῦ Mozafareddin Shâh-καί τόν προσέλαβε ἀμέσως ὡς μουσικό τῆς αὐλῆς του. Μερικούς μῆνες ἀργότερα, ὁ Shoâ' Saltaneh μετέφερε τήν αὐλή ἀπό τήν Τεχεράνη στό Σιράζ. Ο Νταρβίς Κχάν συναντᾷ ἐκεῖ τή Badr-ol Saltaneh καί τήν παντρεύεται. Ἀποκτοῦν μιά κόρη ὀνόματι Γκαμάρ.

Μὴν ἔχοντας τό δικαίωμα νά παίζει μουσική ἔξω ἀπό τήν αὐλή, ὁ Νταρβίς Κχάν αἰσθάνεται φυλακισμένος καί τό ἐλεύθερο πνεῦμα τοῦ τοῦ δημιουργεῖ στεναχώριες. Παρά τήν ἀπαγόρευση πού ὑπάρχει, δέχεται τήν πρόσκληση καί ἄλλων πριγκίπων. Ο Shoâ' Saltaneh θυμῶνεται τόσο πού δίνει ἐντολή νά τοῦ κόψουν τά δάκτυλα. Μέ τή μεσολάβηση τοῦ φίλου του Kamâl-ol Saltaneh (πατέρα τοῦ Ἀμπολχασσάν Σαμπά), πού εἶχε ἐπιρροή στήν αὐλή, ὁ μουσικός μας γλιτώνει αὐτή τή σκληρή τιμωρία.

Biography

Gholâm Hossein was born in Tehran in 1872 into a middle-class family. His father, Hâji Bashir Tâleghâni, was an art lover and an amateur setâr-player. When Gholâm Hossein reached the age of eleven, his father registered him at the Dârolfonoun music school, where Western music was mainly taught. There he initially studied snare drum and trumpet, followed by introductory courses in musical theory and Western notation. While still quite young he was chosen to become member of the “Aziz-ol Soltân” music group, a kind of military brass band directed by Aziz-ol Soltân, one of the protégés of Nâsereddin Shâh, who was king at the time.

Attending the court and its gatherings, he gradually became acquainted with musicians playing Iranian musical instruments, and informed his father of his desire to learn to play an Iranian instrument. He was initiated into Iranian music and the setâr by his father, and subsequently attended the classes of the two great masters of the time, Mirzâ Abdollâh and Aghâ Hossein Gholi.

Hâji Bashir Tâleghani used to call his friends and his close relations by the nickname “Darvish”. This nickname was also given to his son Gholâm Hossein, who, until the end of his life, was known by the names “Darvish” or “Darvish Khân”.

Mastering the setâr and the târ quite quickly, Darvish Khân was soon regarded as Aghâ Hossein Gholi’s best pupil. During a musical event at which a number of musicians participated, Prince Shoâ’ Saltaneh (son of Mozafareddin Shâh) heard him play and immediately engaged him as a court musician. A few months later, Shoâ’ Saltaneh moved his court from Tehran to Shiraz, where Darvish Khân met Badr-ol Saltaneh; they married and had a daughter named Ghamar.

Not permitted to participate in musical activities outside the court, Darvish Khân felt increasingly under constraint, and his desire for freedom got him into trouble: he accepted invitations from other princes, although this was forbidden. Shoâ’ Saltaneh was so enraged that he ordered the amputation of his fingers: but thanks to the intervention of his friend Kamâl-ol Saltaneh (Abolhassan Sabâ’s father), who was an influential man at the court, the musician escaped this cruel punishment.

A few months later, Darvish Khân opened a private school of târ and setâr at his home. As soon as Shoâ’ Saltaneh found

Μερικούς μήνες αργότερα, ο Νταρβίς Κχάν ανοίγει ιδιωτική σχολή τάρ και σετάρ στο σπίτι του. Αυτό τό μαθαίνει άμέσως ο Shoâ' Saltaneh και στέλνει έναν άνθρωπο νά τόν αναζητήσει. Ο Νταρβίς Κχάν καταλαβαίνει τήν παγίδα και καταφεύγει στην πρεσβεία της Άγγλίας, της όποίας γνωρίζει έναν υπάλληλο. Συναντᾷ τόν πρεσβευτή και τοῦ ἐξηγεῖ τήν κατάσταση. Κατά παράκληση τοῦ πρεσβευτῆ, παίζει μερικές συνθέσεις του και ακόμη μερικά κομμάτια κλασικής εὐρωπαϊκῆς μουσικῆς, όπου τόν συνοδεύει στό πιάνο ἡ σύζυγος τοῦ πρεσβευτῆ. Γοητευμένο ἀπό τήν τέχνη τοῦ Νταρβίς Κχάν, τό ζεῦγος ἐπεμβαίνει στόν Shoâ' Saltaneh, ό όποίος δέχεται νά «ἐλευθερώσει» όριστικά τόν Νταρβίς Κχάν ἀπό τίς ὑποχρεώσεις του στην αὐλή.

Ἐλεύθερος ἐπιτέλους, ό Νταρβίς Κχάν δίνει ὅλο τόν χρόνο του στην διδασκαλία, τήν σύνθεση, τό παίξιμο και τήν ἔγγραφη δίσκων. Μέ τούς συναδέλφους τοῦ ιδρύει τό σύνολο *Akhavan-é Safâ'i* τό όποιο διευθύνει και στό όποιο παίζει τακτικά σέ μιᾶ σειρά κονσέρτων *Anjoman Akhavanat*. Μέ τά χρόνια συνθέτει πολλά κομμάτια γι' αὐτό τό σύνολο. Τά πιονταραμάντ, τά ρένγκ και τά σαχάρ-μεζράμπ, ἔχουν μεγάλη ἐπιτυχία στους μουσικούς και τό κοινό. Γιά πρώτη φορᾶ τό κοινό ἀκούει ἔργα πού ἔχουν συντεθεῖ και παίζονται ἀπό ἓνα σύνολο εἴκοσι μουσικῶν.

Ο Νταρβίς Κχάν συχνάζει ἐπίσης στό σπίτι τοῦ Safâ Ali Zahir-al Doleh, πνευματικοῦ ὁδηγοῦ τῆς τάξεως σούφι τῶν δερβίσηδων Safâ'i ἢ Ne'matollâhi και ιδρυτοῦ τοῦ *Anjoman-é Akhavanat*. Ἐκεῖ γνωρίζει μιᾶ μέρα τόν Tâher Zâdeh, έναν ἀπό τούς μεγάλους τραγουδιστές τῆς ἐποχῆς. Οἱ δύο ἄνδρες συνδέονται μέ φιλία πού καταλήγει σέ πολυάριθμες καλλιτεχνικές συνεργασίες μέ πολλά κονσέρτα και ἡχογραφήσεις.

Τό 1910, μέ πρόσκληση τῆς ἀγγλικῆς ἐταιρείας "His Master's Voice", ό Νταρβίς Κχάν πηγαίνει στό Λονδίνο γιά τρεῖς μήνες και κάνει πολλές ἔγγραφές μαζί μέ τόν Tâher Zâdeh, τόν Bâgher Khân (κεμαντζέ), τόν Habibollâh Shardâr (πιάνο), τόν Reza Gholi Khân (τραγούδι), τόν Hossein Hang Afarin (βιολί), τόν Asadollâh Khân (σαντούρι και τάρ) και τόν Akbar Khân (φλάουτο). Πρόκειται κυρίως γιά σύντομα κομμάτια μέ τραγούδι συνοδευόμενα ἀπό ἓνα ὄργανο (*sâz-o âvâz*).

Ἐνα χρόνο αργότερα φεύγει γιά τήν Τιφλίδα πρωτεύουσα τῆς Γεωργίας, μέ τούς Tâher Zâdeh, Bâgher Khân, Eghbâl Soltan (τραγούδι) και Abdollâh Davâmi (τραγούδι και

out about it, he sent a man to search for him. Darvish Khân sensed the trap and took refuge in the British Embassy, where he knew a member of the staff: there he met the ambassador and explained his problem. At the request of the ambassador, he performed some of his compositions and also interpreted a few pieces of European classical music, accompanied on the piano by the ambassador's wife. Charmed by the art of Darvish Khân, the British couple intervened with Shoâ' Saltaneh, gaining his agreement to definitively "release" Darvish Khân from his engagement at the court.

A free man at last, Darvish Khân devoted his time to teaching, composing, playing and recording. With his colleagues he co-founded the *Akhavân-é Safâ'i* ensemble, becoming its musical director and playing regularly in a series of *Anjoman Akhavvat* concerts. In the following years he composed several pieces for this Iranian music ensemble. His *pishdarâmad*, *reng* and *chahâr-meizrâb* were a great success both with musicians and the public. For the first time, the public heard works composed and played by an ensemble of twenty musicians.

Darvish Khân regularly frequented the house of Safâ Ali Zahir-al Doleh, the spiritual leader of the Sufi order of the dervishes Safâ'i or Ne'matollâhi and the founder of *Anjoman-é Akhavvat*. It was at this house that he became acquainted with Tâher Zâdeh, one of the great singers of the time. A bond of friendship developed between the two men which fostered much artistic collaboration, including several concerts and recordings.

In 1910, after receiving an invitation from the British company "His Master's Voice", Darvish Khân went to London for three months and recorded several pieces accompanied by Tâher Zâdeh, Bâgher Khân (kamâncheh), Habibollâh Shardâr (piano), Reza Gholi Khân (vocals), Hossein Hang Afarin (violin), Asadollâh Khân (santur and târ) and Akbar Khân (traverse flute); these were mainly short songs with single-instrument accompaniment (*sâz-o âvâz*).

A year later he left for Tiflis, the capital of Georgia, with Tâher Zâdeh, Bâgher Khân, Eghbâl Soltan (vocals) and Abdollâh Davâmi (vocals and tombak) to record new instrumental and vocal pieces. This time, they recorded the *tasnif* of Aref Ghazvivi "*Az kafam rahâ shod gharâr-é dël*". During their stay the group also gave two concerts at the Georgian National Theatre.

τομπάκ) για την έγγραφη νέων έργων με όργανα και φωνή. Αυτή τη φορά έγγραφουν τό *τασνίφ* του Aref Ghazvini “*Az kafam rahâ shod gharâr-é del*”. Κατά την παραμονή του, τό σύνολο δίνει επίσης δυό κονσέρτα στό Έθνικό Θέατρο τῆς Γεωργίας.

Δέν εἶναι γνωστό γιατί οἱ συνθέσεις τοῦ Νταρβίς Κχάν δέν καταγράφηκαν κατά τίς ἐγγραφές αὐτές. Ἀντιθέτως, πολλά ἔργα τοῦ ἔχουν ἐγγραφεῖ ἀργότερα σε δίσκους 78 στροφῶν (H.M.V., Columbia καί Polyphone) ἀπό τοὺς μαθητές του καί ἄλλους μουσικούς.

Ὁ Νταρβίς Κχάν ἀναγνωρίστηκε ἀπό τό περιβάλλον του σάν σύμβολο τῆς γενναιοδωρίας. Ἔδωσε πολλά κονσέρτα γιά φιланθρωπικούς σκοπούς, ἰδιαίτερα πολλά κονσέρτα στήν αἴθουσα τοῦ Grand Hotel τῆς Τεχεράνης γιά ἐνίσχυση τῶν παθόντων στή μεγάλη πυρκαγιά τοῦ μπαζάρ τῆς Τεχεράνης, τῆς πυρκαγιάς τοῦ Amole καί τῆς μεγάλης κλοπῆς στό Oroumīyeh.

Ἄνθρωπος ἀπλός καί καταδεκτικός, ὁ Νταρβίς Κχάν εἶχε πολλοὺς μαθητές ἀπό τοὺς ὁποίους πολλοί ἔγιναν μεγάλοι δάσκαλοι τῆς ἱρανικῆς μουσικῆς. Μποροῦμε νά ἀναφέρουμε, μεταξύ ἄλλων τοὺς Saeed Hormozi, Hussein Sanjari, Hussein Ali Ghafâri, Ali Mohammad Safâyi, Abdollâh Dâdvar, Mousa Maroufi, Morteza Ney-Davoud, Abolhassan Sabâ καί Aarsalân Dargâhi.

Ὅταν οἱ μαθητές τοῦ ἔφταναν ἓνα ὑψηλό ἐπίπεδο, ὁ Νταρβίς Κχάν, γιά νά τοὺς ἐνθαρρύνει, τοὺς πρόσφερε ἓνα μενταγιόν χρυσό μέ τό σχῆμα τοῦ *tabarzin* (διπλός πέλεκυς, σύμβολο τῶν δερβίσηδων). Ὁ ἴδιος ἔλαβε πολλές φορές διακρίσεις καί μετάλλια ἀπό τό Ὑπουργεῖο Πολιτισμοῦ καί ἀπό ἓνα γάλλο ὑπουργό πού ἐπισκέφθηκε τήν Τεχεράνη καί παρευρέθηκε στά κονσέρτα στό Grand Hotel.

Στίς 23 Νοεμβρίου τοῦ 1926, τό ὄχημα μέ τό ὁποῖο ἔκανε τίς μετακινήσεις τοῦ ὁ Νταρβίς Κχάν στήν Τεχεράνη χτυπήθηκε ἀπό ἓνα αὐτοκίνητο. Σοβαρά πληγωμένος, ὁ Νταρβίς Κχάν μεταφέρθηκε στό νοσοκομεῖο, ὅπου πέθανε μετά ἀπό μερικές ὥρες ἀπό ἐγκεφαλικό. Ἡ ταφή τοῦ ἔγινε στό νεκροταφεῖο Zahiroddole, ὅπου ἀναπαύονται πολλές καλλιτεχνικές φυσιογνωμίες τῶν δυό τελευταίων αἰώνων. Πέντε ἡμέρες ἀργότερα, ὁ Ali Naghi Vaziri, διευθυντής τῆς Ἀνωτέρας Σχολῆς Μουσικῆς, ὀργάνωσε μία τελετή πρὸς τιμὴν τοῦ Νταρβίς Κχάν. Πολλοί συμμετέχοντες ἔπλεξαν τό ἐγκώμιο τῆς τέχνης καί τῆς ὑποδειγματικῆς ἀνθρωπιᾶς του καί ἔκλαψαν

It is unclear why the compositions of Darvish Khân found no place in these recording sessions. On the other hand, several of his works were later put onto disk (H.M.V., Columbia and Polyphone) in performances by his pupils and other musicians.

His entourage and society in general considered Darvish Khân a symbol of generosity. He gave many benefit concerts, in particular several concerts in the great hall of the Tehran Grand Hotel for the victims of the bazaar fire in Tehran, of the fire in Amole and for those involved in the great flight to Oroumīyeh.

A humble and unpretentious man, Darvish Khân had many pupils, several of whom subsequently became great masters of Iranian music; amongst others we may mention Saeed Hormozi, Hussein Sanjari, Hussein Ali Ghafâri, Ali Mohammad Safâyi, Abdollâh Dâdvar, Mousa Maroufi, Morteza Ney-Davoud, Abolhassan Sabâ and Arsalân Dargâhi.

When his pupils reached an advanced level, to encourage them Darvish Khân gave them a gold medallion shaped as a *tabarzin* (a two-headed axe, symbol of the dervishes). On several occasions, he himself received various distinctions and medals from the Ministry of Culture, and also from a French Minister visiting Tehran who attended one of his concerts at the Grand Hotel.

On 23 November 1926 the carriage which carried Darvish Khân around Tehran was hit by a car. Seriously wounded, Darvish Khân was immediately taken to the Nazmiyeh hospital, where he died, after a few hours, following a cerebral stroke. He was buried at the Zahiroddoleh cemetery, in Tehran, resting-place of several eminent artists of the last two centuries. Five days later, Ali Naghi Vaziri, the principal of the Music Academy, organised a memorial ceremony in Darvish Khân's honour. Several participants spoke in praise of his genius and his exemplary compassion, and mourned the loss of one of the pioneers of Iranian music. An ensemble played Darvish Khân's "*Bâd-é Khazân, vazân shod*" *tasnif* and Vaziri himself finished the evening with a *târ* solo dedicated to Darvish Khân.

The work of Darvish Khân

In Iran, after the constitutional revolution of 1906 (*Engelâb-é mashroutiyat*), public gatherings were once again permitted, and soon after this the concert series "*Anjoman-é akhavvat*" was inaugurated. Darvish Khân took on the direction of the

τήν απώλεια ενός πρωτεργάτη της ιρανικής μουσικής. Κατά τη συγκέντρωση μία ομάδα έπαιξε τό *τασνίφ* “*Bâd-é Khazân, vazân shod*” του Νταρβίς Κχάν και ο Vaziri έκλεισε τη βραδιά με ένα σόλο τάρ αφιερωμένο στον Νταρβίς Κχάν.

Τό έργο του Νταρβίς Κχάν

Στό Ίράν, μετά τη συνταγματική επανάσταση του 1906 οι συγκεντρώσεις έπετράπησαν και πάλι και σύντομα μία σειρά κονσέρτων “*Anjomân-é akhavanai*” ολοκληρώθηκε. Ο Νταρβίς Κχάν είχε τη διεύθυνση και έδωσε πολλά κονσέρτα στη σειρά αυτή. Παρουσίασε για πρώτη φορά στο κοινό τό *πισνταραμάντ μαχούρ* που είχε συνθέσει και έτοιμάσει γι’ αυτό τό μεγάλο σύνολο. Ήταν ή πρώτη φορά, μετά από δυό τουλάχιστον αιώνες, που ένα έργο συντέθηκε με τό τροπικό σύστημα *ντασγκιάχ* για νά παιχτεί από ένα μεγάλο σύνολο. Έτσι άρχισε μία κίνηση αναγεννήσεως που άφορούσε όχι μόνο τη σύνθεση και έκτέλεση της μουσικής *ντασγκιάχ* και της περιοχής της, αλλά και την ιρανική μουσική στο σύνολό της.

Τό κίνημα αυτό έδωσε άφορμή για τη γέννηση ενός μεγάλου ρεπερτορίου έργων με τίς ακόλουθες τέσσερις μορφές: *πισνταραμάντ, σαχάρ-μεζράμπ, τασνίφ* και *ρένγκ*. Εκτός από την πράξη της συνθέσεως που έπαιρνε ξανά σπουδαία όψη, ή εξέλιξη αυτή χαρακτηρίζεται από δημιουργία πιο μεγάλων μουσικών σχημάτων. Η παρουσίαση της περσικής μουσικής παίρνει όλο και περισσότερο τη μορφή μίας συνεχόμενης σειρας κομματιών που παίζονται σέ σύνολο και μεταξύ των οποίων παρεμβάλλονται σόλο με όργανο ή με φωνή συνοδευόμενη από όργανο (*sâz-o ânâz*).

Η εξέλιξη της μορφής στον Νταρβίς Κχάν ακολουθεί στενά την εξέλιξη όλου του συστήματος της ιρανικής μουσικής. Τά *πισνταραμάντ*, τά *σαχάρ-μεζράμπ* και *ρένγκ* άρθρώνονται πάνω στά κύρια *γκουσέ* (τιμήμα κλίμακας) κάθε *ντασγκιάχ* (κλίμακα) ή *άβάζ*, στά όποια έχει συνθέσει τά έργα του. Τά κομμάτια του διαιρούνται λοιπόν σέ πολλά μέρη, όπου τό καθένα βασίζεται στη μορφή και τό πνεύμα ενός ιδιαίτερου *γκουσέ*.

Για νά παρουσιάσουν τά διάφορα μέρη κάθε έργου, οι μουσικοί αναφέρονται στο όνομα των *γκουσέ*. Ίδού μερικά παραδείγματά του πώς σχηματίζεται τό *πισνταραμάντ μαχούρ*:

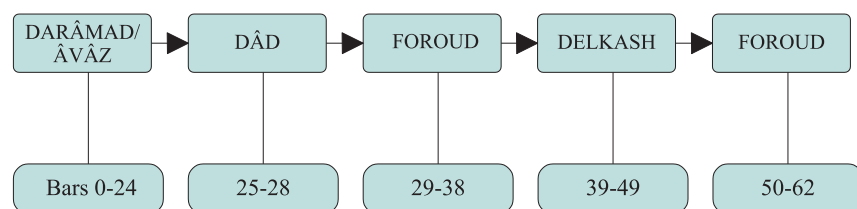
ensemble and gave several concerts in this series, giving the premiere of the *pishdarâmad-é mâhour* he had composed and arranged for this large ensemble. It was the first time in more than two centuries that a work composed in the *dastgâhi* modal system had been performed by a large ensemble. Thus a revival movement began that influenced not only the composition and performance of *dastgâhi* music and its status, but also of Iranian music as a whole.

This movement gave rise to a broad repertory of pieces in the four following forms: *pishdarâmad*, *chahâr-meizrâb*, *tasnif* and *reng*. In addition to the act of composition which reaffirmed its significance, this development is characterized by the creation of big bands and ensemble performances. The presentation of Persian music increasingly took the form of a sequence of pieces performed by an ensemble, with instrumental or vocal solos accompanied by an instrument (*sâz-o âvâz*) inserted.

The formal evolution of the works of Darvish Khân closely mirrors the systemic evolution of Iranian music. His *pishdarâmad*, *chahâr-meizrâb*, *tasnif* and *reng* are built on the principal *gusheh* (part of a scale) of each *dastgâh* (scale) or *âvâz* (subscale) in which he composed his works. These pieces are thus divided into several parts, each of which is based on the modality and the spirit of a particular *gusheh*.

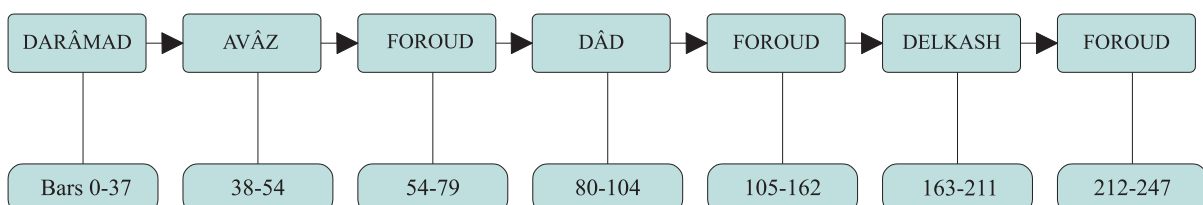
To indicate the various parts of each piece, musicians refer to the names of the *gusheh*. The following table displays the constituent parts of the *Pishdarâmad-é Mâhour*.

PISHDARAMAD-E MAHOUR

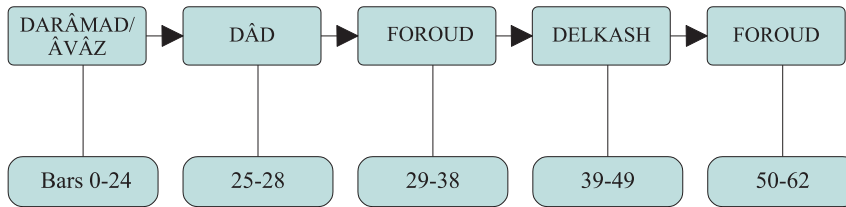


The unfolding of the *chahâr-meizrâb-é mâhour* mode and form follows the same principle except that it incorporates other *gusheh*:

CHÂHÂR-MEZRÂB-É MÂHOUR

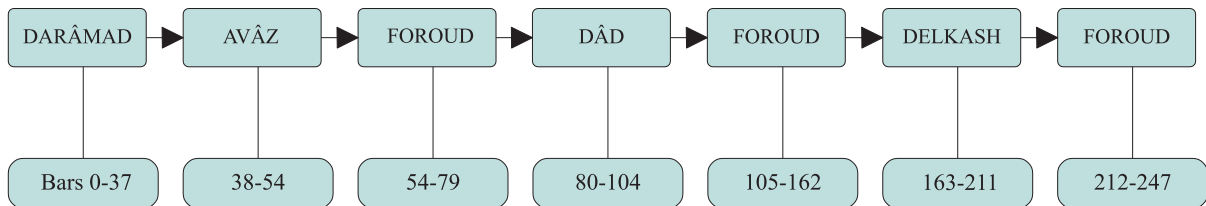


PISHDARAMAD-E MAHOUR



Ἡ ἐξέλιξη μορφῆς τοῦ *σαχάρ-μεζράμπ μαχούρ* ἀκολουθεῖ τὴν ἴδια ἀρχή με μόνη διαφορὰ ὅτι περνᾷ καί ἀπὸ ἄλλα γκουσέ:

CHÂHÂR-MEZRÂB-É MÂHOUR



Τὰ *τασνίφ* τοῦ Νταρβίς Κχάν εἶναι ἔργα πού ἔχουν συντεθεῖ ἐπάνω σέ ποιήματα ἄμεσου χρονικοῦ χαρακτήρα γιὰ τὴν ἐποχή καί μποροῦν νά χαρακτηρισθοῦν ὡς «προπαγανδιστικά». Ἀπὸ τὰ ἑξὶ *τασνίφ*, τὰ πέντε ἔχουν συντεθεῖ πάνω σέ ποιήματα τοῦ Malek-o Shoarâ Bahâr, σύγχρονου τοῦ Νταρβίς Κχάν.

Τὰ ἔργα τοῦ Νταρβίς Κχάν ἔχουν συντεθεῖ γιὰ τὰρ καί σετάρ ἀλλὰ μποροῦν πολὺ καλὰ νά παιχθοῦν με κάθε ὄργανο τῆς ἱρανικῆς μουσικῆς ἢ καί ἄλλων τῆς ἴδιας οἰκογένειας. Στὴν περσικὴ μουσικὴ ἢ μεταγραφὴ γίνεται συχνά. Εἶναι λοιπόν δυνατόν νά παιχτοῦν αὐτὰ τὰ κομμάτια με μεταγραφές σέ διάφορα ὄργανα. Ἀκόμη, παίζονται τόσο σέ σόλο ὅσο καί με μεγάλα μουσικά σχήματα. Αὐτό εἶναι κάτι πού ἐξασφαλίζει διαχρονικότητα στὰ ἔργα αὐτά πού ἀποτελοῦν μέρος τῆς ἱρανικῆς μουσικῆς κληρονομιάς.

Kiya Tabassian

The *tasnifs* of Darvish Khân are pieces composed on poems very much attuned to their time, which can be described as “involved”. Five of the six *tasnifs* were composed on poems of Malek-o Shoarâ Bahâr, a contemporary of Darvish Khân.

The works of Darvish Khân are written for the târ and the setâr, but they lend themselves perfectly to any Iranian musical instrument, and to others of the same family. In Persian music, transposition is frequent. It is thus possible to play these pieces in transposition, facilitating their performance on various instruments. Moreover, they may play as solos as well as by small or big ensembles: this characteristic should ensure longevity of Darvish Khân’s works, which constitute an integral part of the Iranian musical heritage.

Kiya Tabassian

ΕΡΓΟΓΡΑΦΙΑ ERGOGRAHY

1. Pish-darâmad-é Mâhour
2. Châhâr-mezrâb-é Mâhour
3. Tasnif-é Zé man négâram, Ze man negâram habibam xabar nadarad, lyrics by: Malek-o Shoarâ Bahâr
4. Pish-darâmad-é Râk
5. Tasnif-é Bé shab-é vaslat, Be shabe vaslat botâ divâne shodam, lyrics by: Malek-o Shoarâ Bahâr
6. Reng-é Qahr-o âshti
7. Reng-é dovom-é Mâhour
8. Reng-é sévom-é Mâhour
9. Polka (Mâhour & Châhâr-gâh)
10. Pish-darâmad-é Abou-atâ
11. Tasnif-é Bahâr-é Delkash, Bahâre delkash residu del be jâ nabâshad, lyrics by: Malek-o Shoarâ Bahâr
12. Reng-é Abou-atâ
13. Pish-daramâd-é Afshâri
14. Tasnif-é Khazân, Bâde xazân vazân shod, lyrics by: Malek-o Shoarâ Bahâr
15. Reng-é Afshâri
16. Reng-é dovom-é Afshâri
17. Pish-darâmad-é Ségâh
18. Tasnif-é Sobhdam, Sobhedam ze mashreq tolui dar jahan kon, lyrics by: Hajeb
19. Tasnif-é Arous-é gol, Aruse gol az bâde sabâ, lyrics by: Malek-o Shoarâ Bahâr
20. Reng-é Ségâh
21. Reng-é Homâyoun
22. Pish-darâmad-é Shoushtari
23. Reng-é Shoushtari
24. Tasnif-é Iran
25. Reng-é Parichehr-o Parizâd
26. Reng-é Qani-o Faqir
27. Reng-é sévom-é Esfehân

EPTA WORKS

Pish-darâmad-é Mâhour

The musical score is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of several measures, including rests, quarter notes, eighth notes, and sixteenth notes. There are repeat signs (double bar lines with dots) indicating repeated rhythmic patterns. The score is divided into sections labeled A, B, and AB. Section A starts with a treble clef and a key signature of one sharp. Section B starts with a treble clef and a key signature of one sharp. Section AB starts with a treble clef and a key signature of one sharp. The score ends with a double bar line and a final measure.

91

97

103

opus 2
Châhâr-meizrâb-é Mâhour

Darvishe - Khân

The musical score consists of 11 staves of music. The notation is in treble clef with a key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are repeat signs and first/second endings marked on the sixth staff.

The musical score consists of 11 staves of music, all in treble clef. The notation is primarily composed of eighth and sixteenth notes, often beamed together in groups. There are several repeat signs (double dots) and first/second endings (marked with '1' and '2') throughout the piece. The music is written in a style typical of 19th or 20th-century classical compositions. The first staff begins with a treble clef and a key signature of one flat (B-flat). The piece concludes with a final double bar line on the eleventh staff.

The musical score is written on 11 staves. It begins with a treble clef and a key signature of one flat. The first staff contains a series of eighth and sixteenth notes. The second staff has a first ending marked '1' and a second ending marked '2'. The third staff continues the melodic line with various rhythmic values. The fourth staff also features a first and second ending. The fifth staff ends with a double bar line and repeat signs. The sixth staff continues the melody. The seventh staff has a double bar line and repeat signs. The eighth staff continues the melodic line. The ninth staff has a double bar line and repeat signs. The tenth staff continues the melody. The eleventh staff concludes the piece with a double bar line and repeat signs.

ΜΕΓΑΛΟΙ ΣΥΝΘΕΤΕΣ ΤΗΣ ΜΕΣΟΓΕΙΟΥ - GREAT MEDITERRANEAN COMPOSERS

tr^b tr^p tr^b tr^b tr^p tr^p

The musical score is written on seven staves in treble clef. The first staff contains a melodic line with eighth and sixteenth notes. The second staff continues the melody with a repeat sign. The third staff features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fourth staff begins with a double bar line and a repeat sign, followed by a melodic line. The fifth staff continues the melody with a repeat sign. The sixth staff continues the melody with a repeat sign. The seventh staff concludes the piece with a final melodic line and a double bar line.

Tasnif-é Zé man négâram

Darvishe - Khân

Lyrics: Malek-o Shoarâ Bahâr

ze man ne gâ ram ha bi bam xa bar na dâ rad

be hâ le zâ ram ha bi bam na zar na dâ rad

xa bar na dâ ram man az de le xo od

de le ma naz man ha bi bam xa bar na dâ rad

ko jâ ra vad del a zi ze ma nây ke del ba ras nist

ko jâ pa rad morq ha bi bam ke par na dâ rad

fa qâ na zin es qa zi ze ma nây a mâ na zin esq

ke qey re xu ne je gar na dâ rad

ha me si yâ hi a zi zam ha me ta bâ hi

ma gar sa be mâ ha bi bam sa har na dâ rad

ba hâ re moz tar a zi ze ma nây ma nâ lo di gar

ke â ho zâ ri a sar na dâ rad

jo zen te zâ ro a zi zar jo zes te qâ mat

va tan a lâ je ha bi bam de gar na dâ rad

ze har do sar bar sa ras be ku ba and

ka si ke ti qe a zi zam do sar na dâ rad

Pish-darâmad-é Râk

Darvishe - Khân

The musical score is written for a single melodic line in E-flat major (one flat). It consists of ten staves of music. The notation includes various rhythmic values, accidentals, and articulation marks.

- Staff 1:** Starts with a treble clef and a key signature of one flat. The melody begins with a quarter note, followed by eighth notes, and ends with a half note.
- Staff 2:** Continues the melody with eighth notes and quarter notes, ending with a double bar line.
- Staff 3:** Features a repeat sign, followed by eighth notes and quarter notes. A dashed line with a flat and an 8va marking indicates an octave transposition.
- Staff 4:** Continues the melody with eighth notes and quarter notes. A dashed line with a flat and an 8va marking indicates an octave transposition.
- Staff 5:** Continues the melody with eighth notes and quarter notes. A dashed line with a flat and an 8va marking indicates an octave transposition.
- Staff 6:** Continues the melody with eighth notes and quarter notes. A dashed line with a flat and an 8va marking indicates an octave transposition.
- Staff 7:** Continues the melody with eighth notes and quarter notes. A dashed line with a flat and an 8va marking indicates an octave transposition.
- Staff 8:** Continues the melody with eighth notes and quarter notes. A dashed line with a flat and an 8va marking indicates an octave transposition.
- Staff 9:** Continues the melody with eighth notes and quarter notes. A dashed line with a flat and an 8va marking indicates an octave transposition.
- Staff 10:** Continues the melody with eighth notes and quarter notes. A dashed line with a flat and an 8va marking indicates an octave transposition.



opus 5
Tasnif-é Bé shab-é vaslat

Darvishe - Khân
Lyrics: Malek-o Shoarâ Bahâr

be sa be vas lat bo tâ di vâ ne so dam

ze sam e ru yat jâ nâ par vâ ne so dam jâ nâ

par vâ ne so dam be mâ he ru ye to man jâ nâ

hey râ no mâ tam ze qa me es qe to sod jâ nâ

sab ro sa bâ tam be hâ le man ne gar del bar del bar

zâ ro na zâ ram jâ nâ zâ ro na zâ ram

sey dâ ye to am cas me ta ram ben sin be ba ram

ros vâ ye to am cas me ta ram ben sin be ba ram

â se qam kar di jâ nâ de lam râ bor di

be zol fe sar ke sat del bar del bar gom so de de lam já nâ

xum sod je ga ram be mâ he â re zat del bar del bar

hal kon mos ke lam já nâ hal kon mos ke lam

opus 6
Reng-é Qahr-o âshti

Darvishe - Khân

The musical score is written for a single melodic line in 8/8 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Trills (tr) are used as ornaments on several notes. Dynamic markings, specifically 8^{vb} , are placed below the staff at the beginning of the first, fourth, sixth, seventh, and eighth staves. The piece concludes with a double bar line and a key signature change to two flats (B-flat and E-flat) on the final staff.



opus 7

Reng-é dovom-é Mâhour

Darvishe - Khân

The musical score is written in 8/8 time and consists of nine staves of music. The notation includes eighth notes, quarter notes, and rests. There are also dynamic markings like '8vb' and 'tr' (trill).

ΜΕΓΑΛΟΙ ΣΥΝΘΕΤΕΣ ΤΗΣ ΜΕΣΟΓΕΙΟΥ - GREAT MEDITERRANEAN COMPOSERS

The musical score consists of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *8vb* (octave below) and *tr* (trill). The music is written in a style typical of classical or romantic era compositions.

opus 8
Reng-é sévom-é Mâhour

Darvishe - Khân

EPTA / WORKS

DARVISH KHÂN

The musical score is written for a single melodic line in 8/8 time. It consists of nine staves. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and trills. The key signature is one flat (B-flat). The score is written in a standard musical notation style with a treble clef and a key signature of one flat.



opus 9

Polka (Mâhour & Châhâr-gâh)

Darvishe - Khân



opus 10
Pish-darâmad-é Abou-atâ

Darvishe - Khân

EPTA / WORKS

DARVISH KHÂN

The musical score is composed of nine staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written in a Western staff notation style. The score includes various rhythmic values, slurs, and dynamic markings such as 8vb and tr. The music is written in a Western staff notation style.

The image displays a page of musical notation, likely for a piano or guitar, featuring ten staves of music. The key signature is one flat (F major or D minor), and the time signature is 4/4. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Several staves include dynamic markings such as 8^{vb} (pianissimo) and 8^{vb} (pianissimo). A trill (tr) is marked on the fifth staff. A fingering number 5 is indicated on the sixth staff. The music is written in a single system, with each staff containing a line of music.



opus 11

Tasnif-é Bahâr-é Delkash

Darvishe - Khân

Lyrics: Malek-o Shoarâ Bahâr

be hâ re del kas re si do del be jâ na bâ sad a zân ke del bar da mi be fek

re mâ na bâ sad da rin ba hâ rey sa nam bi yâ vo â se ti kon ke jan go kin

bâ ma ne ha zin ra vâ na bâ sad sob he dam bol bol

bar de rax te gol be xan de mi goft mah ja bi

nân râ nâ za ni nân râ va fâ na bâ sad a gar ke bâ

in de le ha zin to ah do bas ti ha bi be man bâ ra qi be man ce râ ne sas

ti ce râ a zi zam de le ma râ ze ki ne xas ti bi ya dar ba ram az va fâ

yek sab ey ma he nax sab bo te ba hâ ri

tâ ze kon ah di ke bar se kas ti

opus 12
Reng-é Abou-atâ

Darvishe - Khân

The musical score is written for a single melodic line in 6/8 time. It consists of nine staves. The key signature has one flat (B-flat). The notation includes various rhythmic values: eighth notes, sixteenth notes, and rests. Trills are indicated by the 'tr' symbol above specific notes. The melody is characterized by its fluid, flowing nature, typical of traditional Arabic music.

tr

tr

tr

2

tr

tr

tr

tr

tr

2

opus 13

Pish-daramâd-é Afshâri

Darvishe - Khân

1

2

8vb

tr

(8vb)

8vb

(8vb)

This musical score is written for a single melodic line in E-flat major (three flats). It consists of ten staves of music. The notation includes various ornaments and rhythmic figures:

- Staff 1:** Ends with an 8va ornament (indicated by a dashed line and '8va').
- Staff 2:** Continues the melodic line.
- Staff 3:** Features a trill (tr) on the final note.
- Staff 4:** Features a trill (tr) on the final note.
- Staff 5:** Continues the melodic line.
- Staff 6:** Includes a triplet (3) and an 8va ornament (indicated by a dashed line and '8va').
- Staff 7:** Includes an 8va ornament (indicated by a dashed line and '(8va)').
- Staff 8:** Continues the melodic line.
- Staff 9:** Continues the melodic line.
- Staff 10:** Ends with an 8va ornament (indicated by a dashed line and '(8va)').

opus 14
Tasnif-é Bâd-é Khazân

Darvishe - Khân
Lyrics: Malek-o Shoarâ Bahâr

bâ de xa zân va zân sod ceh re ye gol

na hâm sod ta la ye ye las ga re xa zân

az do ta raf a yân sod co ab re bah

man ze cas me man cas me ye xun ra vân sod

nâ le hâ mor qe sa har az qa me â

si yân zad â si yân sux te bin

mas a le dar ja hân zad xo da ye man

mas a le dar ja hân zad da rin ze mes

tâ ân be har sa bes tâ ân

âh ta vân ga rân râ ha to sâ do xan
 dan fa qi ro or yâ ân fe tâ
 de ger yâ ân âh go ros ne dar
 bas ta re bar fo bu rân fa qâ no zâ
 ri si yâ ho kê ri vah ce konam
 az qa me ni qa râ ri ta be key ke
 sim zel la to bi mâ ri
 bi yâ ma he man ra vim a zin var te ye jân
 se pâ ri

Reng-é Afshâri

The image displays a musical score for guitar, written in E-flat major (three flats) and 8/8 time. The score consists of ten staves of music. The notation includes various rhythmic values such as eighth notes, quarter notes, and half notes, often grouped with beams or slurs. There are several trills indicated by the abbreviation "tr". A repeat sign appears at the end of the third staff. A double bar line is used to separate sections of the music. The key signature remains consistent throughout the piece.

The musical score consists of ten staves of music in G major (one sharp). The notation includes various rhythmic values, accidentals, and performance instructions. Key features include:

- Staff 1:** Starts with a repeat sign, followed by eighth and sixteenth notes.
- Staff 2:** Continues the melodic line, ending with a grace note (8vb) and a dashed line.
- Staff 3:** Features a series of eighth and sixteenth notes.
- Staff 4:** Begins with a repeat sign (§), followed by eighth notes and a grace note (8vb).
- Staff 5:** Continues the melodic line with eighth notes and a grace note (8vb).
- Staff 6:** Includes a repeat sign (§) and a grace note (8vb).
- Staff 7:** Features trills (tr) on the first and third notes.
- Staff 8:** Continues the melodic line with eighth and sixteenth notes.
- Staff 9:** Ends with a repeat sign (§) and a first/second ending bracket.

opus 16
Reng-é dovom-é Afshâri

Darvishe - Khân

The musical score is written for a single melodic line in 8/8 time. It consists of eight staves. The key signature has one flat (B-flat). The notation includes various rhythmic values: eighth notes, quarter notes, and half notes. There are several trills marked with 'tr' above the notes. The score includes repeat signs and a final double bar line.

opus 17
Pish-darâmad-é Ségâh

Darvishe - Khân

The musical score is written on ten staves. The first staff begins with a treble clef and a 2/4 time signature. The music consists of eighth and sixteenth notes, with trills (tr) and octave descenders (8vb) indicated. Rehearsal marks with repeat signs (//) are present on the 3rd, 4th, 6th, and 8th staves. Fingerings (1, 2, 3, 5) are specified for certain notes. The piece concludes with a double bar line and repeat sign on the 10th staff.

The musical score is written for a single melodic line in 2/4 time. It consists of seven staves. The key signature has one flat (B-flat). The notation includes various musical elements:

- Staff 1:** Starts with a trill (tr) on a dotted quarter note, followed by a sixteenth-note run (fingered 10) and a quarter rest.
- Staff 2:** Continues with eighth-note patterns and a quarter rest.
- Staff 3:** Features a sixteenth-note run (fingered 5) and a quarter rest.
- Staff 4:** Includes a trill (tr) on a dotted quarter note and a quarter rest.
- Staff 5:** Shows a quarter rest followed by an eighth-note pattern with an 8vb (octave below) marking.
- Staff 6:** Continues with eighth-note patterns and an 8vb marking.
- Staff 7:** Ends with a trill (tr) on a dotted quarter note, a sixteenth-note run (fingered 10), and a quarter rest.

opus 18
Tasnif-é Sobhdam

Darvishe - Khân

Lyrics: Hajeb

sob hedam ze mas re eq to lu i dar ja han

kon ti re qam ze an da ar kamâ

ne ro vâ ân kon baz memâ mo na

va ar beru yat yek za mân ko on

mol ke del mo sa xa ar beru yat nâ ga hân ân

kon sa nam sâ hi to ma râ jâ nam

fa dâ â yat del bar mâ hi to ma râ mor dam

ba râ yat ha bi bam ta bi bam ha bi

bam far yâ âd ra se man sam e mah fe le man mâ he

tâ bâ nam to i to yâ re xu bâ nam to i

to ey sa nam ze hej rat na zâ

ram zâ ri yam bi in â se qam be ru

yat ne gâ ram xâ ri yam bi in ne gâ

ram xâ ri ya am bin ha bi bam ta bi

bam ha bi bam far yâ âd ra se man sam e

mah fe le man mâ he tâ bâ nam to i to yâ re

xu bâ nam to i to

opus 19
Tasnif-é Arous-é gol

Darvishe - Khân
Lyrics: Malek-o Shoarâ Bahâr

a ru se go laz bâ de sa bâ so de dar ca man ceh re go sâ

a lâ cy sa nam bah re xo dâ ze par de to rox be dar kon

na di de bo vad ceh re pa ri na hof te ko nad jel ve ga ri

to con az pa ri zi bâ ta ri ha râ ye ne jel ve sar kon *Fine*

di de ka si har gez bo vad pi ce za dan xu ye gol

par de ba raf kan tâ sa vad par de ne sin ru ye gol

be su ze de le ah le sa fâ be es qo be meh ro be va fâ

ey sa nam ze par de to rox be dar kon âh

na hân ce râ ceh re ye del ju ye to yâr



opus 20
Reng-é Ségâh

Darvishe - Khân

The musical score is written for a single melodic line in 8/8 time. It consists of nine staves. The key signature has two flats (B-flat and E-flat). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and ornaments. Trills (tr) are marked above several notes. Grace notes (8vb) are indicated below some notes. A double bar line with a '2' above it appears on the ninth staff, suggesting a repeat or a specific performance instruction. The score is presented in a clean, professional layout with clear notation and staff lines.

The image displays a musical score for the song "The Rose Tree". It consists of six staves of music, each with a treble clef and a key signature of one flat (B-flat). The music is written in a common time signature (C). The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with rests and dynamic markings like "p" (piano). There are also performance instructions like "8vb" (octave below) and "tr" (trill). The score is presented in a clean, black-and-white format.

opus 21
Reng-é Homâyoun

Darvishe - Khân

The musical score for "Reng-é Homâyoun" is composed of nine staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is characterized by a mix of eighth and sixteenth notes, with some measures containing rests. Trill ornaments (tr) are placed above the final two notes of the first staff. The second staff continues the melody with similar rhythmic patterns. The third staff introduces a repeat sign and a first ending bracket. The fourth staff continues the melody. The fifth staff features a repeat sign and a first ending bracket. The sixth staff continues the melody. The seventh staff includes a trill ornament (tr) above the final note. The eighth staff features a first ending bracket. The ninth staff includes a second ending bracket and a repeat sign. The score concludes with a final measure.

Musical score for a single melodic line in E-flat major, 3/4 time. The score consists of 11 staves. It begins with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is composed of eighth and sixteenth notes, often beamed together. There are several trills (tr) and grace notes (8vb) throughout. The piece ends with a double bar line and repeat dots. The notation includes various musical symbols such as stems, beams, and accidentals.



opus 22

Pish-darâmad-é Shoushtari

Darvishe - Khân

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of nine staves of music. The notation includes various note values, rests, and ornaments. A trill (tr) is marked above a note in the sixth staff. An octave sign (8vb) is placed below the staff in the seventh and ninth staves.

The musical score is written on nine staves in G-flat major (one flat). The notation includes various rhythmic values, accidentals, and performance markings such as 'tr' (trill) and '8vb' (octave below). The piece concludes with a double bar line on the final staff.

opus 23
Reng-é Shoushtari

Darvishe - Khân



opus 24
Tasnif-é Iran

Darvishe - Khân
Lyrics: Malek-o Shoarâ Bahâr

i rân hengâ mekarast bar xi zobe bin i rân

vaq te bu so ke nâ rast hos yâ ro ne sin i rân

ân lo' ba te xan dân bâ mâ be sed qo va fast

bin bar sa re ku yas ce su ro qo qâ be pâst

xo dâ zedardoqam ra hâ nad mâ râ xo dâ be kâme del re sâ

nad mâ râ do re jahânne gar ke ce bâ mâ xâ had kard ke ce

bâ mâ xâ had kard do re zanâme gar ke ce qo qâ xâ had kard ke ce

qo qâ xâ had kard âh cemeh nat hâ ke ke si di i rân

âh be kâ medel na re si di joz qam na di di i rân

xo dâ azdar doqam ra hâ nad mâ râ xo dâ bekâ medel re sâ
 nad mâ râ tâ key bedel ja vâ ni na konam be â da te pi rân
 jâ mi bedeh be yâ de va ta nam sa lâ ma te i rân i rân tâ ze del
 baksam na' re ye â zâ di âh ce meh nat hâ ke ke si
 di i rân âh be kê me del na re si di joz qam na di
 di i rân xo dâ be kê me del re sâ nad mâ râ
 xo dâ ze dar doqam ra hâ nad mâ râ

Reng-é Parichehr-o Parizâd

Darvishe - Khân

The musical score is written in 8/8 time and consists of nine staves of music. The key signature has one flat (B-flat). The notation includes eighth notes, quarter notes, and rests. Some measures contain first and second endings, indicated by '1.' and '2.' above the staff. Trills are marked with 'tr' above the notes. The score is a single melodic line.



opus 26
Reng-é Qani-o Faqir

Darvishe - Khân

The musical score is written in a single melodic line on a grand staff. The key signature is one sharp (F#) and the time signature is 8/8. The piece begins with a treble clef and a key signature of one sharp. The notation includes eighth notes, sixteenth notes, and rests. There are several trills (tr) and octave markings (8vb) throughout the piece. The piece concludes with a double bar line and a repeat sign, followed by two endings labeled 1 and 2.



opus 27
Reng-é sévom-é Esfehân

Darvishe - Khân

The musical score is written on nine staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The melody consists of eighth and quarter notes, with some rests. The second staff continues the melody, ending with a repeat sign. The third staff continues the melody, ending with a repeat sign. The fourth staff continues the melody, ending with a repeat sign. The fifth staff continues the melody, ending with a repeat sign. The sixth staff continues the melody, ending with a repeat sign. The seventh staff continues the melody, ending with a repeat sign. The eighth staff continues the melody, ending with a repeat sign. The ninth staff includes a first ending (1) and a second ending (2), both marked with repeat signs.



ΣΤΙΧΟΙ LYRICS

Opus 3

Ze man negâram habibam xabar nadarad
Be hâle zâram habibam nazar nadârad

Xabar nadâram man az dele xod
Dele man az man habibam xabar nadârad

Kojâ ravad del azize man ây ke delbarash nist
Kojâ parad morq habibam ke par nadârad

Faqân az in eshq azize man ây amân az in eshq
Ke qeyre xoun jegar nadarad

Hame siyâhi azizam hame tabâhi
Magar shabe mâ habibam sahar nadârad

Bahâre moztar azize man ây manâl o digar
Ke âh o zâri asar nadârad

Joz entezâr o azizam joz esteqâmat
Vatan alâje habibam degar nadârad

Ze har do sar bar sarash bekouband
Kasi ke tiqe azizam do sar nadârad.

Opus 5

Be shabe vaslat botâ divâne shodam
Ze shame ruyat jânâ parvâne shodam

Be mâhe rouye to man jânâ heyrân o mâtam
Ze qame eshq to shod jânâ sabro sabâtam

Be hale man negar delbar delbar
Zâr o nazâram jânâ, zâr o nazâram

Sheydâye toam, chashme taram benshin be baram
Rosvâye toam, chashme taram benshin be baram

Âsheqam kardi jânâ, delam râ bordi
Be zolfe sarkeshat, delbar delbar delam gom shode delam jânâ

Xun shod jegaram be mâhe ârezat delbar delbar
Hal kon moshkelam, jânâ hal kon moshkelam

Opus 11

Bahâre delkash residu del be jâ nabâshad
 Az ânke delbar dami be fekre mâ nabâshad

Dar in bahâr ey sanam biyâ vo âsheti kon
 Ke jang o kin bâ mane hazin ravâ nabâshad

Sobhdam bolbol, bar deraxte gol, be xande migoft
 Mahjabinân râ, nâzaninân râ vafâ nabâshad

Agar ke bâ in dele hazin to ahdo basti
 Habibe man bâ raqibe man cherâ neshasti
 Chaerâ azizam dele marâ ze kine xasti

Biyâ dar baram az vafâyek shab, ey mahe naxshab, bote bahâri
 Tâze kon ahdi, tâze kon ahdi ke bar shakasti

Opus 14

Bâde xazân vazân shod
 Chehreye gol nahân shod

Talâye lashkar xazân
 Az do taraf ayân shod

Cho abre bahman, ze cheshme man
 Chashmeyer xoun ravân shod

Nâle hâ morqe sahar az qame âshyân zad
 Âshyân souxte bin mashale dar jahân zad
 Xodâye man, mashale dar jahân zad

Darin zemestân be har shabestan, âh
 Tavângarân râhat o shâd o xandân

Faqir o oryân, fetâde geryân, âh
 Gorosne dar bastare barf o bouran

Faqân o zâri, siyâh o kâri
 Vah che konamaz qame bi qarâri

Tâ be key keshim zelat o bimâri
 Biyâ mahe man, ravim az in varteye jân sepâri

Opus 18

Sobhedam ze mashreq toloi dar jahan kon
Tire gham zade andar kamâne abroân kon

Bazme mâ monavar be rouyat yek jamân
Molke del mosaxar be rouyat nâgahân kon

Sanam shâhi to marâ jânam fadâyat
Delbare mâhi to marâ mordam barâyat

Habibam, tabinam, habibam

Faryâd rase man, sham e mahfele man
Mâhe tâbânâ, toyi to, yâre xoubânâ, toyi to

Ey sanam, ze hejrat nazâram zâriyam bin
Âsheqam be rouyat negâram, xâriyam bin

Opus 19

Aruse gol az bâde sabâ
Shode dar chaman chehre goshâ

Alâ ey sanam bahre xodâ
Ze parde to rox bedar kon

Nadide boud chehre pari
Nahofte konad jelve gari

To choun az pari zibâ tari
Har âyene jelve sar kon

Dideh kasi hargez bovad piche zadan xouye gol
Parde barafkan tâ shavad parde neshine rouye gol

Be souze del ahle safâ
Be eshq o be mehr o be vafâ ey sanam
Ze parde to rox bedar kon

Âh nahân cherâ chehreye deljouye to
Yâr goshâde be rouye to o mouye to

Iran hengâme kêr ast
Barxiz o bebin Iran
Vaqte bous o kenâr ast
Hoshyâr o neshin Iran

Ân lo'bate xandân
Bâ mâ be sedq o vafâst
Bin bar sare kouyash
Che shour o qoqâ be pâst

Xodâ ze dard o qam nahânad mâ râ
Xodâ be kême del resânâm mâ râ

Dore jahân negar
Ke che bâ mâ xâhad kard
Dore zamân negar
Ke ch qoqâ xâhad kard

Âh, che mehnat hâ ke keshidi Iran
Âh, be kême del naresidi, joz qam nadidi Iran

Xodâ ze dard o qam nahânad mâ râ
Xodâ be kême del resânâm mâ râ

Tâ key be del javâni nakonam
Be âdate pirân
Jâmi bedeh be yâde vatanam
Salâmate Iran, Iran

Tâ ze del bar kesham na'reye âzâdi.

Âh, che mehnat hâ ke keshidi Iran
Âh, be kême del naresidi, joz qam nadidi Iran

Xodâ be kême del resânâm mâ râ
Xodâ ze dard o qam nahânad mâ râ

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